

Seinem lieben Schüler JAN KUBELIK
gewidmet

BOHMIISCHE TÄNZE UND WEISEN

für

VIOLINE

mit Begleitung des Pianoforte

von

O. ŠEVČÍK.

O P. 10.

Heft I. II
M4_ M4_

Heft III. IV
M3_ M4_

Abgedruckt und eingeklebt in Eisen

Gebrüder Hug & C° in Leipzig & Zürich

Basel, Strassburg & St Gallen, Luzern, Konstanz,
Winterthur, Feldkirch

G. H. 2968 2969 2970 2971

J

Böhmisches Tänze und Weisen.

(Drittes Heft.)

IV. Fantasie.

Otakar Ševčík, Op. 10.

Violine.

Allegretto. M. $\text{♩} = 112.$

Pianoforte.

Allegretto. M. $\text{♩} = 112.$

dolce

mf *p* *pp* *sf* *p* *sf* *p* *rit.*

mf *p* *pp rit.*

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Allegro moderato. $\text{♩} = 104.$ IV^a e III^a Corda

Allegro moderato. $\text{♩} = 104.$

Tema.

Meno mosso. $\text{♩} = 88.$

Var. I.

mf

p

rallentando.

f energico

dim. e rit.

Allegro. $\text{♩} = 126.$
Sons harmoniques

8

Allegro. $\text{♩} = 126.$

Var. II.

p

tranquillo

8

rit. lunga a tempo

rit.

a tempo

Allegro. $\text{♩} = 126.$
arco pizz.

Allegro. $\text{♩} = 126.$

Var. III.

arco pizz.

mf

fz

p

arco

pizz.

arco

mf

fz

accel.

p

7

rall.

f *rall.* *p a tempo*

mf *sfz*

arco

f

p

mf *sfz* *mf*

cresc.

mf

f

sfz

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Andante. $\text{♩} = 108.$

IV^a

Andante. $\text{♩} = 108.$

Allegro. $\text{♩} = 92.$ *ri-tar-dan-do* Andante.

Allegro. $\text{♩} = 92.$

Andante.

Allegro. $\text{♩} = 132.$

Allegro. $\text{♩} = 132.$

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8

Andante.
IV^a

Andante.

II^a

fz *fz* *p* *sf* *p* *f* *molto ritardando* *pp*

rit.

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Allegro molto. $\text{d} = 80.$

più mosso ♩ = 96.

f più mosso ♩ = 144.

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Böhmisches Tänze und Weisen.

(Drittes Heft.)

IV. Fantasie.

VIOLINE.

Otakar Ševčík, Op. 10.

Allegretto. $\text{♩} = 112$.

Violin part for the Allegretto section. The score consists of three staves of music. The first staff starts with a dynamic *dolce*. The second staff begins with *rall.* and *a tempo*. The third staff begins with *rall.* and *a tempo*, followed by *f* and *p rit.*

Allegro moderato. $\text{♩} = 104$.

Violin part for the Allegro moderato section. The score consists of three staves. The first staff starts with *f* and *4^a e 3^a Corda*. The second staff starts with *III^a sautillé*. The third staff starts with *4^a e 3^a Corda*.

Meno mosso. $\text{♩} = 88$.

Violin part for the Meno mosso section. The score consists of three staves. The first staff starts with *f* and *restez.*

VIOLINE.

ricochet.

rall.

f

Allegro. ♩ = 126.

Var. II.

tranquillo

rit. *longa IIa*

a tempo

Allegro. ♩ = 126.
arco pizz.

Var. III.

du talon

de la pointe

arco

f

VIOLINE.

Allegro molto. $\text{♩} = 80.$

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v

Böhmische Tänze und Weisen.

(Viertes Heft)

V.

Br̄etislav.

Otakar Ševčík, Op.10.

Violine.

Pianoforte.

Andante.

Andante.

Recit.

rit.

fp

fp

f

IVa

IIIa

fp

f

sf

a tempo

dolcissimo

pp

riten.

riten.

4

p *f* *ff* *sf* *pp* *sf* *sfz* *sfz* *sfz* *sfz*

Rêve *** *scen.* *do* *f du talon* *Rêve* *** *Rêve* *** *Rêve* *** *Rêve* *** *Rêve* ***

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sf cresc. sf

pp

f

cre - seen - do

colla parte

di - mi - nu - en - do

sp

p

ppp una corda

Ped. *

Ped. *

Ped. *

**

**

6

rallentando

ral - len - tan - do

sul G

sfz

a tempo

scen - - - do

rall.

espressivo

pp

p

morendo e ritardando

pp

morendo e rit.

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Böhmisches Tänze und Weisen.

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V. Břetislav.

VIOLINE.

Otakar Ševčík, Op. 10.

VIOLINE.

3

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Böhmisches Tänze und Weisen.

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VI. Furiant.

VIOLINE.

Otakar Ševčík, Op. 10.

Vivace.

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VIOLINE.

5

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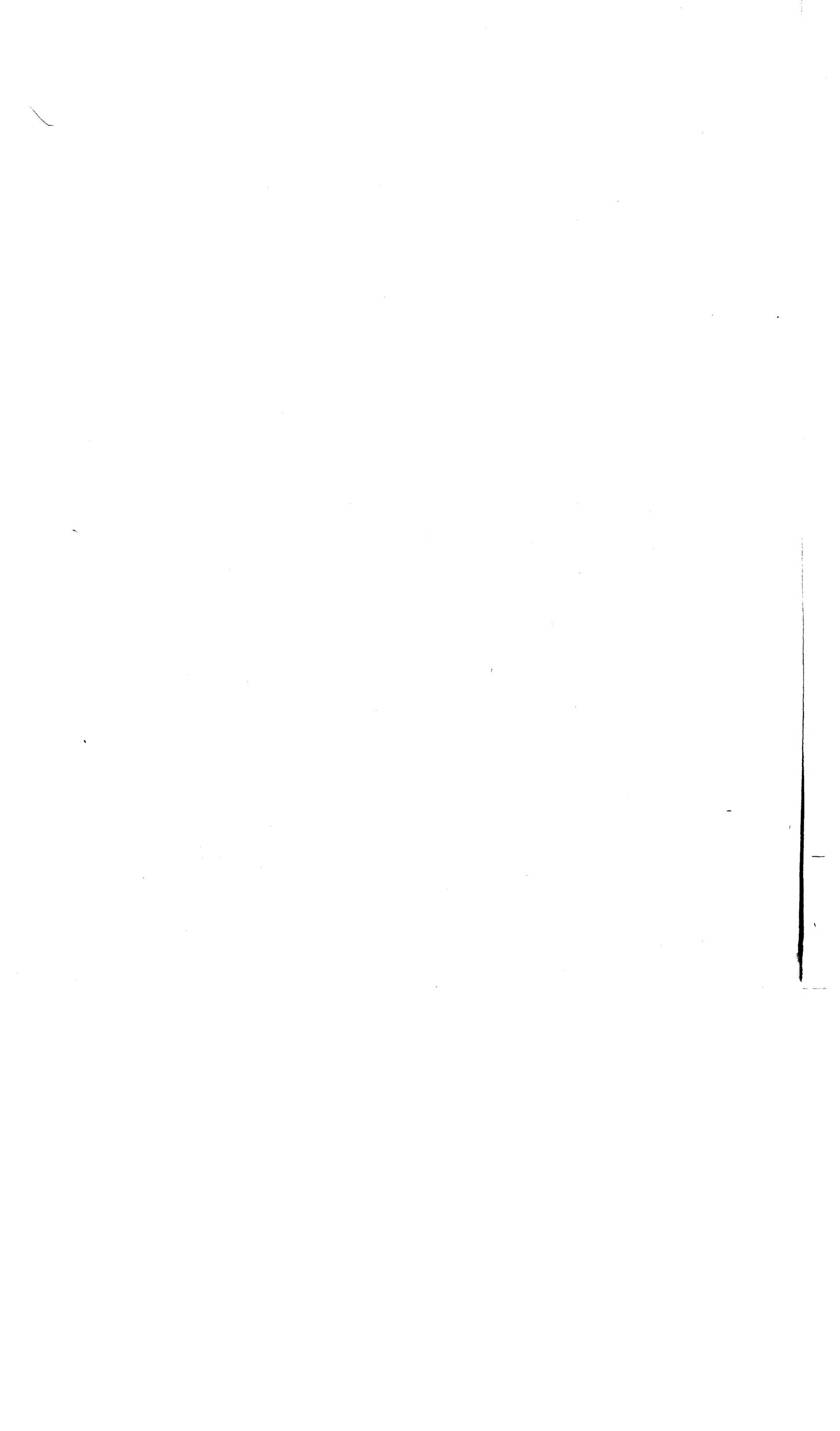
VIOLINE.

VIOLINE.

7

Sheet music for Violin, page 7, featuring 12 staves of musical notation. The music is in common time, with a key signature of one sharp. The notation includes various dynamics such as *mf*, *f*, *p*, *sfz*, and *sf*, as well as fingerings (e.g., 1, 2, 3, 4, 0) and slurs. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic of *mf*. The second staff starts with *sfz*. The third staff begins with *p*. The fourth staff starts with *sfz*. The fifth staff begins with *sfz*. The sixth staff begins with *sfz*. The seventh staff begins with *sfz*. The eighth staff begins with *sfz*. The ninth staff begins with *sfz*. The tenth staff begins with *sfz*. The eleventh staff begins with *sfz*. The twelfth staff begins with *sfz*.

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11

p

mf

p

mf

sfz

p

mf

p

pp

f

Musical score for piano, page 9, featuring four staves of music. The score includes dynamic markings such as *sfz*, *ff*, *p*, and *sf*, and performance instructions like "IV^a e III^a corda" and "du talon". The music is marked "sempre forte" in the second staff. The score consists of four staves, each with a treble clef, a key signature of one sharp, and a common time signature. The first staff contains six measures. The second staff contains six measures. The third staff contains six measures. The fourth staff contains six measures.

IV^a corda
f tranquillo

pp *tranq.*
sempre staccato

du talon

IV^a e III^a *glissez*

III^a *f*

pp

II^a corda *sfz sfz*

11

pp

p

pp

pp

pp

cre - scen - do

pp

p

pp

pp

cre - scen - do

pp

pp

pp

Musical score for piano and voice, page 10, measures 11-16. The score consists of two systems of music. The top system features a treble clef for the voice and a treble clef for the piano. The bottom system features a bass clef for the voice and a bass clef for the piano. The music is in common time. The vocal line includes lyrics: "cre - scen - do". The piano part features various chords and arpeggiated patterns. Measure 11: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 12: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 13: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 14: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 15: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 16: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 17: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 18: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 19: The piano has a sixteenth-note pattern. The voice starts with a sustained note. Measure 20: The piano has a sixteenth-note pattern. The voice starts with a sustained note.

Musical score for piano, page 13, featuring four staves of music. The score includes dynamic markings such as *fz*, *p*, *mf*, *mf*, *pp*, and *dolce*. The music consists of a series of melodic lines and harmonic chords, with the right hand primarily负责 melodic lines and the left hand providing harmonic support. The score is set in a key signature of one sharp (F#) and includes various time signatures and measure endings.

Musical score for orchestra, page 14, featuring four staves of music. The score includes dynamics such as *fz*, *p*, *mf*, *pp*, *ff*, and *sfz*. The music consists of six measures per staff, with the first staff containing two measures of sixteenth-note patterns. The second staff contains measures with eighth-note pairs and sixteenth-note patterns. The third staff contains measures with eighth-note pairs and sixteenth-note patterns. The fourth staff contains measures with eighth-note pairs and sixteenth-note patterns. The score is written in 2/4 time with a key signature of one sharp.

The musical score for piano, page 15, features four staves of music. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in common time, with a key signature of one sharp (F#). The notation includes various dynamics such as ff, f, p, sfz, and dolce. The score is divided into measures by vertical bar lines.

